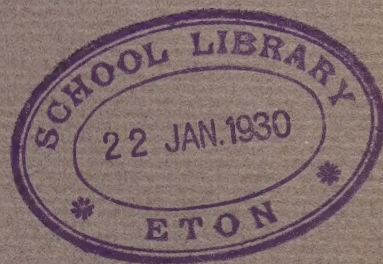


THE BRITISH MUSEUM
QUARTERLY — VOL. IV. NO. 3

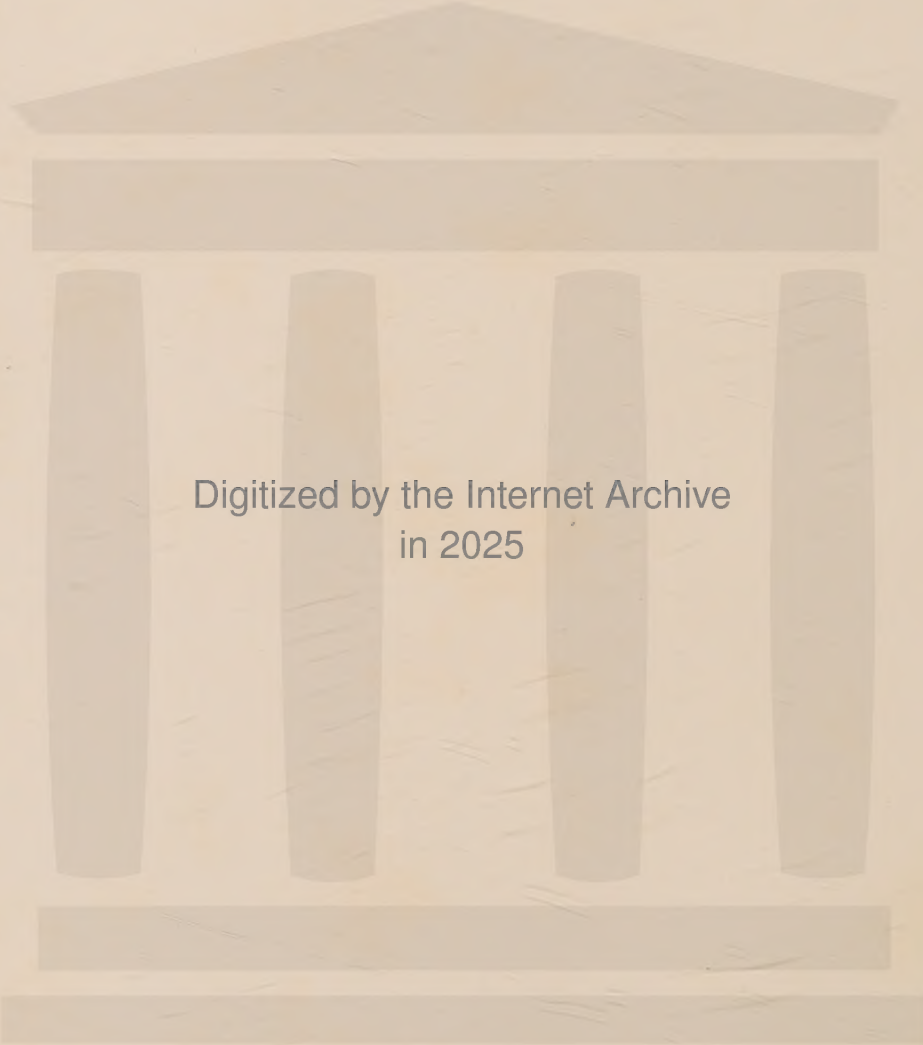


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Fiat manus tua super uirum dextere
tue: ⁊ super filium hominis quem con-
firmasti tibi.

Et non discedimus a te uiuificabis
nos: ⁊ nomen tuum inuocabimus.

Domine deus uirtutum conuerte nos:
⁊ ostende faciem tuam ⁊ salui erimus.

Fultate deo adiutori
nostro: iubilate deo
iacob.

Sumite psalmum ⁊
date tympanum: psalterium iocun-
dum cum cythara.

Buccina te in eo inenia tuba: in in



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45. THE LUTTRELL PSALTER AND THE BEDFORD BOOK OF HOURS.

AS indicated in the last number of the *QUARTERLY* it is now possible to announce the definite acquisition of the first of the two splendid manuscripts to which reference was made. The famous Luttrell or Louterell Psalter, long known to students from its deposit for thirty-two years on loan in the Department of Manuscripts, owes its name to its having been executed for Sir Geoffrey Louterell, of Irnham in Lincolnshire, in about 1340; a large miniature in the text (f. 202 b) shows him as a knight on horseback, attended by his wife Agnes Sutton, who died in that year, and his daughter-in-law Beatrice Scrope (the wife of his son Sir Andrew Louterell), the armorial gowns of these ladies leaving no doubt as to their identity. Above the miniature, in the hand of the scribe of the text, are the words 'Dominus Galfridus Louterell me fieri fecit', a very unusual feature. The MS. is the latest in date by some twenty years of the great series of Psalters executed in East Anglia, of which the finest examples are the Ormesby Psalter at Oxford, the Gorleston Psalter in Mr. Dyson Perrins's collection, and the Arundel and St. Omer Psalters in the British Museum, the last named being a gift from the late Mr. Yates Thompson; the Douai Psalter, perhaps the finest of all, was unhappily destroyed in the war. While artistically inferior to these splendid volumes in its purely decorative work, which is somewhat hard and mechanical in comparison, the Luttrell Psalter surpasses them all in its remarkable series of marginal drawings, illustrating English mediaeval life, which constitute it a national monument of the first importance. These have been used repeatedly as illustrations to such books as John Richard Green's *Short History of the English People*, Traill and Mann's *Social England*, and J. J. Jusserand's *English Wayfaring Life in the Middle Ages*; they have also been extensively drawn upon by the Trustees of the British Museum for their series of Lantern Slides of Mediaeval Life, as well as being the source of a large number of modern illustrations. The subjects include a long agricultural series (ff. 170-3 b, 74 b); a kitchen and dinner scene (ff. 206 b-208); a lady at her toilet (f. 63); a travelling coach for Royal ladies accompanied by their pet dogs and

squirrels (ff. 181 b-182); a series of sports and games of all kinds, including a striking picture of archery practice on the mediaeval counterpart of a rifle range (f. 147 b); and a great variety of single subjects, which include a windmill (f. 158); a watermill, with some eel traps in the river (f. 181); a goose and goslings attacked by a hawk (f. 169 b); a grindstone (f. 78 b); a boat towed by a couple of men (f. 160); a boy in a tree stealing cherries, with the owner below (f. 196 b); the Castle of Love attacked by knights and defended by ladies, who pelt the besiegers with roses (f. 75 b); an attractive picture of Constantinople as a medieval walled town, several of the houses displaying shop and inn signs (f. 164 b); and many similar subjects. See Plates XXXVII, XXXVIII.

A sufficient sum is now in sight, from the funds of the Trustees themselves and from certain other important sources, to ensure the acquisition of the Luttrell Psalter, even if it should prove impossible to secure both MSS., but it is hoped that persons especially interested in this MS. will not withhold the subscriptions that they might otherwise have been disposed to give. Such subscriptions, if specially marked, will continue to be applied to the Luttrell Psalter, and will enable the Trustees to set aside corresponding amounts towards the purchase of the second of the two MSS., the Psalter and Hours of John, Duke of Bedford.

Not the least remarkable thing about the last-named splendid book is the fact that it was entirely unknown even to students until the end of 1928, when it was brought to the Museum for an opinion. Its sumptuousness made it clear that it must have been executed for a person of importance: it was not expected, even so, that the original owner should prove to have been John, Duke of Bedford, whose famous Book of Hours, executed in France about 1423, and commonly known as the 'Bedford Missal', has been one of the chief treasures in the Department of Manuscripts for nearly eighty years. The identification was one of the last works of the late Mr. J. P. Gilson, Keeper of Manuscripts from 1911 until his premature death in June of this year, who discovered a line-ending (f. 21) with the words 'I comminde me vnto 3ow. I pray god saue the Duke of Bedford', and in the border of the chief page of the book, the Duke's



domini: a facie domini omnis terra.

Annunciauerunt celi iusticiam eius:
et uiderunt omnes populi gloriam
eius.

Confundantur omnes qui ado-
rant sculptilia: et qui gloriantur in
simulacris suis.

Adorate eum omnes angeli eius:
audiuit et letata est syon.

Et exultauerunt filie iude: propter
iudicia tua domine.

Quoniam tu dominus altissimus
super omnem terram: nimis exalta-
tus es super omnes deos.



arms and crest. The MS., apart from its great beauty, is of importance as showing that the Duke, who has hitherto been regarded as a patron of foreign artists only, was not above employing artists on this side of the Channel when he could find them. Mr. Gilson further discovered two line-endings (ff. 124, 232 b) with the respective inscriptions 'Herman 3our meke seruant' and 'I am Herman 3oure owne seruant', revealing the name of the illuminator of part at least of the volume. This name was already familiar from its occurrence on the background of a miniature in the Breviary of Archbishop Chichele, a MS. in the same style at Lambeth (MS. 69), and there is little doubt that the inscriptions refer to the same artist. With regard to its date, the MS. cannot be earlier than 1414, in which year its owner was created Duke of Bedford, but it is probably not much later. In the second half of the fifteenth century it seems to have belonged to William Catesby, beheaded in 1485, as his arms, impaling those of his wife Margaret Zouche, occur in two places over erasures (ff. 7, 73), while other arrangements of the quarterings of these coats occur elsewhere. The MS. is lavishly decorated in a style of illumination that came into existence in England in the last quarter of the fourteenth and lasted roughly until the middle of the fifteenth century (Plates XXXIX, XL). The origins of the style were no doubt derived from abroad in the first instance, although its exact source is a matter of controversy; the Rhine neighbourhood seems a possible place of origin, but an alternative theory is that the style may have been brought over by Bohemian artists in the train of Anne of Bohemia on her marriage to Richard II in 1382. It was in any case adopted and developed almost immediately by English artists and became the distinctively English style, as is shown by the masterpiece of the school, the great Sherborne Missal in Alnwick Castle Library, of which the chief illuminator was the English Dominican, John Siferwas. The British Museum possesses fine examples of the earlier period in the great Bible of Richard II (Royal MS. I E. ix) and the mutilated fragments of a still more splendid Missal (Add. MSS. 29704-5), but fifteenth-century examples of the first quality hardly exist, and the present MS. has in fact only one rival, the beautiful 'Hours of Elizabeth the Quene' in the collection of

Mr. Dyson Perrins. In one respect it stands alone, namely, the remarkable series of more than two hundred and eighty small portrait heads in initials, evidently drawn in most cases from the life. One of these is easily recognizable as a portrait of Henry IV, and the others, while not as yet identified, with one or two possible exceptions, give a wonderful representation of persons in different classes of early fifteenth-century society, and are a new and important landmark in the history of portrait miniatures in England. The unexpected appearance of such a book as this and its immediate consignment to the sale-room, as soon as its historical and artistic importance had been fully established, was a fresh difficulty at a time when every effort was needed to save the Luttrell Psalter. It was only the magnificent help of Mr. Pierpont Morgan, as related in the last number of the *QUARTERLY*, that saved the situation for the time being, and the Museum has now the period of a year from 29 July last in which to raise the sum of £33,000, the price realized in the sale-room, in addition to the £31,500 required for the Luttrell Psalter. It is obvious that the proper place for this book is by the side of its better-known French companion, but it is only by liberal contributions from the British public that it can be enabled to take that place. By an unparalleled act of generosity on the part of a single American, we have been given the option of retaining two of our national possessions; it remains to be seen whether the large body of art lovers in this country will respond to the lead in the spirit in which that lead has been given.

E. G. M.

46. CELTIC BRONZES FROM LORRAINE.

FOUR bronze vessels, almost complete, were found buried together with no protection from the soil at Bouzonville, twenty miles north-east of Metz, in February 1928, and after various vicissitudes have been added to the Iron Age Gallery, where they surpass in interest even the contents of the warrior's chariot-burial of Somme-Bionne, Marne. The hoard (as it must be regarded in the absence of human remains) consists of two storage vessels for wine of the Greek *stamnos* type (Plate XLI), and a pair of wine-flagons of *oenochœ* type (Plate XLII); and there is no reason to doubt that they

Latus vir qui
non abiit i con
silio impiorū:
et in via pecca
torum non ste
tit. et in cathed
pestilencie non
sedit. **S**ed in
lege domini voluntas eius: et in lege ei
meditabitur die ac nocte. **E**t erit tan
q̃m lignum quod plantatum est secus
decursus aquarum: quod fructū suum
dabit in tempore suo. **E**t folium eius
non defluet: et omnia quecuq; faciet
prosperabuntur. **N**on sic impij non
sic: sed tanquam pulvis quem proicit
ventus a facie terre. **N**e deo non resur
gunt impij in iudicio: neq; p̃ccatores in





XL. THE BEDFORD BOOK OF HOURS



a



b

XLI. CELTIC BRONZE VESSELS FROM LORRAINE

were all contemporary. The taller *stamnos*, 16½ in. high, is quite plain, and being the first found was accidentally damaged by the pick: the other, 15 in. high, is more Celtic in profile but has Greek detail (debased ovolo) round the foot, a beaded rim, and fluted handles attached by conventional vine-leaves. Like these, the flagons have a beautiful olive-green patina, and their elaborate decoration has survived to a large extent (Plate XLII *a, b*). Reminiscent of Etruscan specimens are the two animals on the rim in association with a larger one of the same species as handle, and the presence of manes indicates that lions were intended. The extreme height is 16 in., and the handle is attached below by a mask, which shows the Celtic treatment of a classical motive; the eyes filled with coral, like the broad interlacing band and borders at the foot, and the rim and throat above (Plate XLII *c*). The influence of the Greek palmette is seen here, but the date seems earlier than the Waldalgesheim torc, for example (about 380 B.C.), and may be placed about 450 B.C., in the opening century of the period of La Tène. The top view (Plate XLII *d*) shows the knob-like lid attached by the chain and covering a circular opening 1 in. across, which has two opposite square notches. The wine would pass through a tube along the middle of the beaked spout to the orifice in front of a duck modelled in the round, perhaps representing a water-spirit. On the lid of the second flagon only the clay core of the enamel remains, incidentally proving its relation to the Battersea shield, which has a thin layer of red enamel in the spaces of a bronze openwork frame. On the animals the red enamel can still be traced in grooves chiselled in the bronze, in the ordinary *champlevé* manner. Noticeable on the forequarters and the ears is a spiral motive that points unmistakably to the East, but can still be recognized in Hiberno-Saxon illuminated MSS. of the eighth century of our era, and on the Lullingstone bowl in the same gallery.

Only a brief note on the find could be added to a German *corpus* of the beaked flagons just published (P. Jacobsthal and A. Langsdorff, *Die Bronzeschnabelkannen: ein Beitrag zur Geschichte des vorrömischen Imports nördlich der Alpen*); but the pair from Lorraine throw unexpected light on their history, and confirm the suspicion

aroused by the Borscher Aue handle that there is a Scythian element in the decoration, whatever the place of manufacture. The enamel also suggests south Russia, as it was not a classical art, and the analogy to the sunk enamels (*champlevé*) of Koban, north of the Caucasus, is too striking to be accidental (E. Chantre, *Recherches Anthropologiques dans le Caucase*, vol. ii). The red colour of the earliest enamels has been explained by M. Salomon Reinach as an attempt by Celtic craftsmen to imitate the coral which they had used for inlaying till it was monopolized by the Indian market between 300 and 250 B.C.; but not only do the Lorraine flagons exhibit both materials in profusion, but objects decorated with both coral and enamel have been found associated in Gaulish chariot-burials at Flavigny (Marne) and La Bouvandau (Somme-Tourbe, Marne). Coral was certainly plentiful in Britain after 250 B.C., and if the process of enamelling came from the Scythian area, it was not necessarily invented to replace coral, though that was no doubt its history in western Europe. The Bouzonville bronzes will be fully described and illustrated in *Archaeologia*, vol. 79; and archaeologists both here and abroad will be grateful to the subscribers who rescued from oblivion these works of art, which are not only admirable in themselves but important links in the chain of development, illustrating conclusively the dependence of Celtic art on classical models and at the same time its capacity to take a new line that led ultimately to such triumphs as the Tara brooch, the Ardagh chalice, and the Book of Kells.

The acquisition was made possible by the generosity of Lord Melchett, who advanced the purchase-money and himself contributed £1,000. Equal contributions were received from Sir Percival David and Mr. F. A. Szarvasy, and the National Art-Collections Fund afforded £500 at a time when heavy demands were being made on its funds. Further contributions from Mr. Chester Beatty, Mr. C. S. Gulbenkian, Lord Cawdor, Mr. Lycett Green, Mr. John Hugh Smith, and Professor Tancred Borenius enabled the Museum to complete the purchase, for which favourable terms were granted by Messrs. Durlacher Bros.

R. A. S.



a



b



c



d

XLII. CELTIC BRONZE FLAGONS FROM LORRAINE



XLIII. ANTIQUITIES FROM CYPRUS

47. ANTIQUITIES FROM CYPRUS.

THE Department of Greek and Roman Antiquities has recently acquired several vases and terra-cottas from the excavations of Alexander di Cesnola at Salamis in Cyprus. The most important is a large flat idol of red glazed clay (Plate XLV*a*, ht. $10\frac{1}{4}$ in. = 26 cm.), ornamented with linear engraved patterns, such as are characteristic of early Bronze Age pottery of Cyprus (2500–2000 B.C.). The type of figure is also interesting as perhaps the earliest instance of the Kourotrophos or ‘mother and child’ type, which had such a long artistic history. Rude and primitive as the figure is, there is still some attempt at modelling. There is a similar figure, but without the child, in the Cesnola collection at New York (No. 2001).

The other objects (Plate XLIII) include two examples of the ‘painted white ware’ of the middle Bronze Age (2000–1500 B.C.), both remarkable for their form; one has a cylindrical body (ht. 9 in. = 23 cm.), the other (ht. $5\frac{3}{4}$ in. = 14.5 cm.) is like an inverted top. A bowl of Rhodian sixth-century ware (diam. $4\frac{3}{4}$ in. = 12 cm.) is obviously an importation. Of later date are the following: a flask of grey ‘Samian’ ware with a frieze of musicians and other figures in relief (ht. $5\frac{1}{2}$ in. = 13.5 cm.), dating from the second century B.C.; a terra-cotta lantern of dark red clay in the form of a shrine, in one opening of which is a female head in the round (ht. $4\frac{1}{2}$ in. = 11.5 cm.); and a small bowl of late Roman pottery ornamented with overlapping leaves (diam. $3\frac{1}{2}$ in. = 9.2 cm.).

H. B. W.

48. GREEK BRONZE STATUETTES.

THESE pieces, which were bought together in London and were said to have been found in Greece, belong to very diverse periods and localities.

The most primitive in style (Plate XLIV*a*) is a cast figure (ht. $3\frac{3}{8}$ in. = 8.5 cm.), clad in a short tunic with long sleeves, a heavy waist-belt, and perhaps bracelets and knee-breeches; but the two latter details may rather represent wristbands and knee-joints respectively. The tunic bears numerous imprints of the universal decorative pattern of a small circle with central point; the eyes are formed with the same device, and the ears are indicated by two small holes

pierced through opposite sides of the face, which may originally have carried ear-rings. The feet are missing. The outspread arms held some objects for the reception of which the hands are hollowed vertically, as if the figure had stood between two handles or two feet of a vessel. It is said to have come from Boeotia, but dress and style suggest an origin in Syria or Asia Minor. The work is incompetent rather than early, and its date is probably not before 1000 B.C.

The next (Plate XLIV *b*) is a typical Greek Geometric figure (ht. $3\frac{3}{4}$ in. = 9.5 cm.) of about 800 B.C., a lean man wearing no clothes, but with a short sword slung on a cross-belt close under his left arm. Like most of his fellows, notably those found at Olympia, he held a spear in his right hand and a shield in his left, but the hands are not pierced in the usual manner. Nose and chin are prominent, and the eyes are deep holes, but other facial features are not marked. The figure is cast and has a rough surface, and beneath the feet are long pointed tangs which doubtless served for mounting. It is said to have come from the Peloponnese.

Most important is the statuette of a hoplite striding forward (Plate XLIV *c*; ht. 4 in. = 10 cm.), which is said to have been found at Sparta and does in fact agree in style with the large group of archaic bronzes generally attributed to Laconia, and particularly with the statuette of Karmos, now at Athens. Our new example shows the same stocky, truculent personality, but the pose is more ambitious. It is worth noting that this top-heavy figure stands steadily on its feet, and that there is no mark of attachment to a base. It is modelled with some skill and spirit, but not finely finished; the shield was cast in one piece with the body, the spear was inserted through a hole in the right hand. Its date is about the middle of the sixth century B.C.

The last (Plate XLIV *d*) is a styleless figure (ht. 6 in. = 15 cm.) which is also said to have been found in the Peloponnese, but which actually came, as its inscription shows, from Antioch on the Orontes. It represents a naked youth carrying a board or similar flat object with a short peg-handle. The board bears a legend in relief:

ANTIOXEΩΝ | ΤΩΝ ΕΠΙ | ΔΑΦΝΗΙ .



a



b



c



d

XLIV. GREEK BRONZE STATUETTES



XLV *a.* CYPRIOTE IDOL



XLV *b.* RED-FIGURED VASE

Daphne was the notorious Sacred Grove near Antioch, which contained the Temple of Apollo built by Seleucus Nicator, with a cult-statue by Bryaxis. The neighbouring city seems to have been distinguished from other Antiochs by the title of ἡ ἐπὶ Δάφνῃ (Strabo, xv. 719, xvi. 749) or *Epidaphne* (Pliny, *N. H.* v. 79). A similar legend appears on coins of Edessa: Ἀντιοχέων τῶν ἐπὶ Καλλιρόῃ, but the significance of the words on the statuette is not evident. The date of this piece may be late Hellenistic or early Roman.

E. J. F.

49. A NEW RED-FIGURED VASE.

AN interesting acquisition of the Greek and Roman Department is a small red-figured jug of the latter half of the fifth century B.C., found near the Royal Stables at Athens (Plate XLV *b*). It is $3\frac{3}{8}$ in. = 8.5 cm. high, and is decorated with a Dionysiac scene in which the figures are drawn as of diminutive or childish proportions, in a manner characteristic of the smaller vases of the period. White is freely used, and also purple and yellowish-brown pigments, and the berries of the ivy-wreath which surrounds the neck show traces of having been originally gilded. The double-ribbed handle terminating on the lip in a pair of volutes appears to be unique. The subject includes five figures, on the right being a group of Dionysos offering a drinking-cup to a young Satyr whose flesh is painted white, and who wears an animal's skin of yellowish-brown and a purple bracelet on his right wrist. Next is a group of two Satyrs, one of whom is inciting a goat to butt the other who tries to repel it with both hands; the first named also holds a drinking-cup, and between them is a three-legged stool on which stands a jug. On the left is a Satyr resembling the first one, holding out a jug. The four Satyrs all have names; the one with Dionysos is called Χρῦσος ('Gold'); the one with the drinking-cup Καλλίνικος ('Victor'), and the other two are each named Κῶμος ('Revel'). In scenes of this kind, especially in the last half of the fifth century, it is very common to find Satyrs and other members of the Bacchic entourage inscribed with such names.

H. B. W.

50. GREEK COINS.

GIFT BY MR. C. S. GULBENKIAN.

MENDE in Macedon (Plate XLVI, 1). Since the discovery about 1913 at Kaliandra, the site of Mende, of a large hoard of silver tetradrachms, the coinage of this town has assumed a much greater importance than it had hitherto claimed in the eyes of numismatists. The chief product of the place was wine, and the coins bear evidence of the cult of the wine-god. On the obverse of those of the fine period is a bearded Seilenos reclining on the back of an ass or mule, holding a kantharos in his outstretched hand. On the reverse is usually a vine, with the name of the place. The hoard above mentioned provided a very large number of tetradrachms of these types, with many interesting minor varieties. But there were also three other reverse types hitherto unknown; one representing a square panel decorated with studs or bosses, as it were of a coffered ceiling; another an arrangement of four palmettes; and a third a star or sun of sixteen rays, with bunches of grapes filling the angles of the square. One specimen of the vine reverse had been in the Museum since 1877. The 'panel' reverse and four other varieties of the vine reverse, all from the Kaliandra treasure, were acquired by the Museum between 1923 and 1925. Now, by the generosity of Mr. C. S. Gulbenkian, the sun reverse, most remarkable of all, is added to the series, leaving only the reverse with the four palmettes, which it is hoped to secure for the Museum before the next issue of the *QUARTERLY*.

This specimen was sold by auction at Naville's Sale, No. XIII, at Lucerne in 1928 (lot 445). The die from which the obverse was struck was evidently slightly rusted, as is frequently the case in this series. It shows in the exergue the distinguishing mark of the issue, a grasshopper. Some half a dozen other specimens are known.

The date of this and other coins of the same style is shortly before 423 B.C.

From the same sale at Lucerne (lot 391), and thanks to the same donor, comes one of the rarer silver coins of Carthage (Plate XLVI, 2).



XLVI. GREEK COINS



XLVII. ENGLISH COINS

The obverse bears the customary head of Persephone, wreathed with barley, derived from a Syracusan prototype. On the reverse is the head of a horse, treated with a singular attempt at realism. The horse in one form or another is, as is well known, the favourite Carthaginian type; but this representation of the horse's head in detail recalls the omen which decided the choice of the site of Carthage, when a horse's head was dug up by the first Punic settlers (Verg. *Aen.* i. 442 ff.).

The coin, which weighs 20.65 gm., belongs to the period of the Second Punic War.

Mr. Gulbenkian has also presented two important examples of the coinage of Persis, from the collection of Col. Allotte de la Fuÿe, one of the leading authorities on that enigmatic series. These are: (1) a silver drachm of the priest-king Bagadat, with his portrait and, on the reverse, his figure enthroned, holding a sceptre; a standard is planted in the ground before him (Plate XLVI, 3). This is of the third century B.C. (2) A silver tetradrachm of Autophradates I, later in the same century, also with his portrait; on the reverse the king, crowned by Victory, stands in adoration before a Persian fire-altar, above which floats the half-figure of Ahuramazda; on the right, a Persian standard is planted in the ground (Plate XLVI, 4). These are valuable additions to the already remarkable series of coins of Persis in the Museum.

Finally, Mr. Gulbenkian's gift included 112 tetradrachms and drachms of Alexander the Great. An immense hoard of such coins was found some years ago at Damanhur in Egypt. The study of a great portion of this hoard gave an American numismatist, Mr. E. T. Newell, the first clue to the classification of this innumerable coinage. But the complete hoard was not then, and perhaps never will be, available for study, many persons having dipped their hands into it soon after its discovery. From one such extract, which remained in a private collection until recently, the 112 coins just mentioned have been selected, all bearing mint-marks new to the Museum series, and in some cases hitherto quite unknown. On Plate XLVI, 5-7, are shown specimens with the mint-marks quiver, palladium, and prow.

G. F. H.

51. GREEK COINS OF THE BLACK SEA DISTRICT.

DURING the last twelve years, for obvious reasons, no small number of collections of coins formed in Russia and brought out of the country by refugees have been offered in Western markets. From such a collection, made by a Russian scholar, the Museum has been able to secure an exceedingly useful selection of some 625 coins representative of the mints of the coasts of the Black Sea during the Greek, Roman, and Byzantine periods. The series of the Greek colonies, such as Olbia, Tyra, Chersonesus, Amisus, are approximately doubled by this accession; and mention may also be made of some of the rare bronze issues of mints such as Pharnaceia, Chabacta, Haemilium, of the Mithradatic period. One of the curiosities of ancient coinage is also represented by six specimens, i. e. the bronze piece cast in the form of a fish, which has been regarded as evidence of an earlier local currency of fish. On Plate XLVI, 8-10, are figured specimens of the bronze coinage of Olbia (obverse, head of the river-god Borysthenes; reverse, bow in case and battle-axe), of Chersonesus (obverse, bull; reverse, Artemis and deer), and of the Byzantine coinage of the same place under Mauricius Tiberius (obverse, the Emperor and his wife Constantina; reverse, his son Theodosius).

G. F. H.

52. GOLD NOBLES FROM HORSTED KEYNES TREASURE TROVE.

THE Department of Coins and Medals has acquired fifty-eight specimens out of a hoard of sixty-four gold nobles found in January of this year on Broadhurst Manor, Horsted Keynes. The latest coins in the find were six nobles of the third, or 'Pine-cone', issue of Henry VI; the deposit is therefore dated to within a few years of 1430. There are three nobles of Edward III which owe their survival, after the reduction of the weight of the noble in 1412 from 120 to 108 grains troy, to clipping which had reduced their metal to less than the weight of the light coinage. The bulk of the hoard was struck in the reign of Henry V and in the early years of Henry VI; the majority of the coins are in very fine condition.

One Flemish imitation of the English noble was present in the

hoard; it weighs 103 grains. Ordinances against the importation of these coins were frequent in the fourteenth and fifteenth centuries, but they constantly supplanted English coin in currency. In the reign of Henry IV a petition of the Commons represented that in the currency of this country there were three or four Flemish nobles to every hundred shillings (i. e. fifteen nobles), each being twopence (three grains) lighter than the English noble. One English forgery was also in the hoard.

The three specimens illustrated on Plate XLVII are (1) an early noble of Henry V, (2) the Flemish imitation, and (3) and (4) obverses of nobles of first (Annulet) and third (Pine-cone) issues of Henry VI.

G. C. B.

53. A PENNY OF EUSTACE FITZJOHN.

A COIN of historical importance has recently been acquired through the generous gift by Mr. L. A. Lawrence of a piece that has for forty years been in his collection. It is a fragment of a silver penny of the reign of Stephen bearing on the obverse a lion and symbols which are believed to represent the keys of York, and on the reverse an ornamental design of crosses which is familiar on other York issues of the same period. The obverse legend, *Jacii Fii Ioannis* indicates as the issuing authority Eustace FitzJohn, a northern magnate who was intimate at court during the reign of Henry I and after his death supported the cause of the Empress Matilda, fighting at the Battle of the Standard on the side of the Scottish king.

Prior to the publication of this fragment in 1890, coins bearing the name of Eustace had been attributed to the son of Stephen, and it was this unique specimen which corrected the old attribution and proved beyond doubt that the Eustace coins of the Lion type, and probably the other Eustace coins also, were issued by FitzJohn.

Although a fragment only is preserved, a sufficient portion of the inscription remains to leave no doubt of the identity of the issuing magnate; the evidence it affords as the only specimen bearing the name Fitzjohn is of paramount importance. It is illustrated in Plate XLVII, 5.

G. C. B.

54. A SOVEREIGN OF HENRY VIII.

A SOVEREIGN of Henry VIII in unusually fine condition has been presented by Mr. Henry Oppenheimer through the National Art-Collections Fund. It weighs 187 grains troy, being struck under the indentures of 1546 which reduced crown gold to 20 carat and the weight of the sovereign to 192 grains troy. This handsome coin, which has the king enthroned on the obverse and on the reverse the royal arms with supporters, is unusual in having the letter S as mint-mark on the obverse and the letter A in corresponding position on the reverse. Below the shield the letter A is repeated, and on the tablet below is the king's cipher HR. These marks connect the coin with a series of silver coins similarly marked which must be placed in the last year of Henry VIII or after his death; the combination E S has been interpreted as Edward Seymour, the Lord Protector, in which case the coin would belong to the reign of Edward VI; but this is doubtful. The coin is illustrated on Plate XLVII, 6.

G. C. B.

55. EGYPTIAN ANTIQUITIES FROM EL-'AMARNA AND ARMANT.

THE Department of Egyptian and Assyrian Antiquities has received an exceptionally generous gift of objects from the excavations of the Egypt Exploration Society carried out last season. The objects are divided into two groups; from Armant, ten miles south of Thebes, and el-'Amarna respectively.

At Armant the Society was carrying on work begun by Mr. Robert Mond a year previously, until which time the site had never been touched by scientific excavation. The discovery there of the burials, first of the cow-mothers, then (last year) of the sacred Buchis Bulls themselves, opened up a series of Egyptian monuments, the existence of which had not hitherto been seriously considered. The burials had all been robbed, so that the most important finds—apart from the architectural interest of the subterranean chambers with their connecting passages—were the pottery and other fragmentary remains which supplied the evidence for the manner of the bulls' interment, and, above all, the fine



XLVIII *a.* BULL STELE FROM
ARMANT, A.D. 296



XLVIII *b.* LIMESTONE LINTEL OF AAHMES I

series of stelae, each inscribed in hieroglyphic with the principal events of a bull's life, i.e. the dates of his birth, death, and induction as Buchis, with, in several cases, some description of the last.

The best of these stelae were kept by the Egyptian Government; practically all the remainder, together with a complete series of stone and pottery offering-tables, stands, and incense burners, and a number of smaller objects from the burials—amulets, eyes of alabaster and black glass, fragments of blue glass from the elaborate 'feathered' head-dress, &c.—have been presented to the Museum, and thus enable it to compare with the unique collection of similar objects in the Louvre from Mariette's excavation of the Serapeum.

The stelae presented to the Museum range in date and preservation from a fragment dedicated by Alexander the Great to a complete example dated in the twelfth year of Diocletian (A.D. 296). The last, though artistically unattractive compared with the finer Ptolemaic stelae, is the outstanding feature of the group, since it is the latest recorded example of hieroglyphic writing (Plate XLVIII*a*). Another object of first-class importance is the splendid limestone lintel dedicated by Aahmes I, and found re-used as the lid of a stone vault. It measures 7 ft. 12 in. in length by 1 ft. 7 in. in depth, and is but the second monumental object of this kind to reach the Museum (Plate XLVIII*b*).

The objects from el-'Amarna enable the Department to fill several lacunae in its series of beads, fayence pendants and amulets, and glass manufacture from this site. In addition they have enriched it with some intrinsically important objects of which the most remarkable archaeologically is an ivory ushabti-figure, the only one known in that material. A more attractive and no less valuable gift is a complete collarette of fayence pendants with lotus-flower end-pieces. A similar example was found earlier in the season and was retained by the Cairo Museum, which also possesses the six other necklaces of this type—all from the tomb of Tutankhamen—yet found. Some fine pieces of polychrome glaze tiles, two bronze weights in the shape of a calf's and a leopard's head respectively, and a fine pair of bronze tongs with ends shaped like human hands complete a very welcome group of additions to the collection.

S. R. K. G.

56. A UNIQUE DR. JOHNSON ITEM.

THE Department of Printed Books has recently acquired the only copy hitherto recorded of *Occasional Papers, by the late William Dodd, LL.D.* (London, 1777), a publication entirely, or almost entirely, written by Dr. Johnson. The anonymous *Life of Samuel Johnson, LL.D.*, published by G. Kearsley in 1785, bears upon its title-page the statement that it contains also 'Some papers written by Dr. Johnson, in behalf of a late unfortunate Character, never before published'. These papers appear as an Appendix to the *Life*, with the explanation that, when Dr. Dodd lay under sentence of death for forgery, Dr. Johnson interested himself to procure a pardon, and, besides writing various letters to the Press at the time of the trial, wrote and printed these 'Occasional Papers' which were proposed to be sold for Mrs. Dodd's benefit. All the papers (according to Kearsley's *Life*) were written by Dr. Johnson with the exception of one, 'Dr. Dodd's Account of Himself', of which Dodd is said to have drawn the outlines and the picture to have been finished by Dr. Johnson. On the day before the intended publication Mrs. Dodd, conscious that the 'Papers' were not of her husband's writing, thanked Dr. Johnson in the most grateful terms, but begged that the publication might be suppressed. Her request was granted, and the whole impression of 500 copies was cancelled with the exception of two or three copies, from one of which the reprint in the *Life of Samuel Johnson* was made.

The 'Papers' consist of: an 'Introduction'; 'Dr. Dodd's Account of Himself'; a 'Declaration' of Dr. Dodd's, 'inclosed in a Letter to a Friend some time before he suffered'; two 'Letters to two noble Lords of His Majesty's Most Honourable Privy Council'; Dr. Dodd's Petition to the King, and Mrs. Dodd's Petition to the Queen; Dr. Johnson's Conclusion; and 'Observations . . . sent to the public Papers by Dr. Johnson'.

The copy acquired by the Museum is, so far as is known, unique. The standard bibliography of Johnson does not even mention the 'Occasional Papers'. Dr. R. W. Chapman, however, in 1926 printed a portion of the contents from the original MSS. (which are in the possession of Mr. A. Edward Newton), and states in his

Introduction: 'The "Occasional Papers" are lost, and our knowledge of them has hitherto depended on Kearsley's reprint.'

This valuable acquisition to the Museum has been made possible by the public-spirited action of Messrs. Sherratt and Hughes of Manchester, who offered the publication to the Trustees at a price obviously far below what could have been obtained in the open market, a happy result due in great measure to the kind offices of Mr. T. D. Barlow of Manchester, who has also generously contributed towards the defraying of the cost.

57. PRINTED BOOK ACQUISITIONS.

OTHER interesting acquisitions to the Department of Printed Books are:

1. *Horae beatae Virginis Mariae secundum usum Romanum*, printed by Nicolas Hygman, Paris, 1516. Printed on vellum, and bearing the device of the publisher Eustache (or Eustace) on the title-page, and with a second colophon in French. A fine copy which, with its copious illumination, forms a characteristic specimen of this class of work in the early part of the sixteenth century.
2. *Cicero: De Officiis, Paradoxa, De Amicitia, De Senectute, cum Commentariis*. Printed by L. Pachel, Milan, 1493. A rare edition, of importance for the history of the printer.
3. *Joannes Aquilanus: Sermones*. Printed by Angelus Britannicus, Brescia, 1497. The first edition, and perhaps the earliest work of this printer by himself.
4. *S. Figueira: Arte d'rezar as horas canonicas*, Salamanca, 1521. A very rare Portuguese book printed in Spain; with woodcuts and border-pieces.
5. *Orosius: Le premier (second) volume de Oroze*. Printed by P. Le Noir, Paris, 1526. Copiously illustrated with woodcuts.
6. *Paracelsus: Vom Holtz Guaiaco gründlicher heylung*. Printed by F. Peypus, Nuremberg, 1529. The first edition of Paracelsus' first work.
7. *Petrarch: Des remedes de lune et lautre fortune*. Printed by

D. Janot, Paris, 1534. A rare impression by the first King's Printer for French. Illustrated with woodcuts.

8. Peter Levens: A right profitable booke for all diseases, called the Path-way to health, London, 1587. The first edition.

R. F. S.

58. SOME NEW GREVILLE LETTERS.

IN Vol. III, No. 3, of the QUARTERLY an account was given (p. 75) of a valuable acquisition due to the generosity of Mr. Gabriel Wells of New York, in the shape of an early draft of Carlyle's *Past and Present*. The same benefactor has now presented to the Department of MSS. a small collection of original letters from Charles Cavendish Fulke Greville, the well-known diarist, to Colonel, afterwards Lt.-Gen., Sir Charles Ash Windham. The letters, which number twenty, range in date from 15 June 1855 to Oaks Day [30 May 1856], and thus cover only the later period of the Crimean war and the peace negotiations. They deal with Windham's professional prospects (with which Windham was at first much dissatisfied, but which experienced a sudden change for the better after his gallantry at the Redan), with the progress of the war, the prospects of peace, and the differences with America, which in the spring of 1856 seemed to threaten war; besides which there are several references to Greville's ill luck on the turf and the sale of his horses. Greville was a strong opponent of the war, and his letters, which are intimate and affectionate in tone, give a lively picture of the state of feeling at the time, and contain confidential details of discussions in the Cabinet and some pungent criticisms of soldiers and politicians. Selections from them were given in an article on the collection which appeared in *The Times* of 19 June 1929, but otherwise they are apparently unpublished, and they form a valuable addition to the collections of the Department, which already contains Greville's diary. They have received the number Add. MS. 41760.

H. I. B.

59. MIDDLETON PAPERS.

THE Museum has recently acquired, through the good offices of Messrs. Hodgson, a collection of papers which fills up a gap

in the records of the Secretaries of State in the seventeenth century. They are the papers of Charles Middleton, 2nd Earl of Middleton, Secretary of State to James II, 1684-8, which were apparently carried away by Dr. Owen Wynne, Middleton's secretary, and have remained in the possession of the Wynne family until recently. The main body of the collection consists of the dispatches of English representatives abroad, and these in many cases supplement the dispatches of the same or other envoys earlier and later already in the Museum. But there is also a large amount of material of domestic interest, in particular two sets of papers dealing with the invasions of the Duke of Monmouth and William of Orange. These, in common with the rest of the collection, were unknown to Macaulay and other historians of the period. The papers relating to the Monmouth invasion do not contain a great amount of material for the campaign. Among them, however, are the original letter of the Mayor of Lyme from Bridport to James II, 11 June 1685, announcing Monmouth's landing, and a letter from Lord Gainsborough to Middleton, 9 July 1685, reporting his capture near Ringwood by the Sussex militia.

But for the most part the collection consists of examinations and informations of persons accused of complicity in the rebellion (a number of these are interesting as bearing the signature of Sir Roger L'Estrange), and reports of the movements of suspected persons. A curious pendant to the rebellion was the emergence of a pretended son of the Duke of Monmouth, one John Armston, whose confession, with other documents bearing on his case, is included here.

The papers for October-November 1688 comprise letters from the Lords-Lieutenant of various counties and others relating the progress of the invasion and the state of the country. In this same general series may be included a large collection of letters from royal personages, the Emperor and the various contemporary kings and princes of Europe, to Charles II and James II, presenting a full conspectus of the signatures and seals of the European royalties of the time. Of the dispatches of English representatives abroad the most important as well as the most extensive series is that com-

prising the reports from the successive envoys to the States General, Thomas Chudleigh, Sir Bevil Skelton, and the Marquis d'Albyville, covering the whole of the reign of James II and giving much information about the plots and counterplots in progress in Holland. Other long series are the letters of Gabriel Sylvius from Copenhagen and Sir Peter Wyche from Hamburg, both interesting for the light they throw on trade with northern Europe. A large collection of dispatches of Edmond Poley from Ratisbon, 1683-8, carries on the series from the same envoy, 1681-3, already in the Museum (Add. MSS. 37986, 37987). Some 230 letters of Sir George Etherege (the dramatist and diplomatist, whose autograph has hitherto been extremely rare) more than double the number of letters in the well-known letter book (Add. MS. 11513), and are more closely concerned with official business than the frequently frivolous letters there transcribed. Among smaller lots there is an interesting series of letters of General Patrick Gordon with the Russian army, 1687-8. The Kenelm Digby papers included with the collection are of sufficient interest to be dealt with separately.

The whole collection is a valuable addition to the existing materials for an important period of English history. R. F.

60. KENELM DIGBY PAPERS.

SIR Kenelm Digby, author, diplomatist, theologian, philosopher, naval commander, and much else besides, was in his brilliance, versatility, and oddity a typical seventeenth-century figure. The Museum collections already contain much of his work, particularly that strange romance of *Theagenes and Stelliana* in which his relations with Lady Venetia Stanley are shadowed forth (Harley MS. 6758). But a collection of documents, some forty in number, mostly in his autograph, acquired recently with the Middleton Papers, adds materially to the representation of his many aptitudes. These documents are very various in character, comprising literary criticisms, letters (to Sir Tobie Matthew and others), drafts of a speech in Parliament in his own defence, theological and philosophical disquisitions, euphuistic rhapsodies on the beautiful ladies taking the waters at Spa, declamations in Italian before learned

societies, notes on alchemical recipes, and other miscellaneous matter. The most interesting literary document is an opinion of Spenser, written at the request of Thomas May, the poet, in the course of which Digby asserts that Spenser had fixed the English language, 'w^{ch} maketh me confident that no fate nor length of time will bury Spencers workes and memory; nor indeed alter that language that out of his schoole we now vse, vntill some generall innouation happen that may shake as well the foundations of our nation as of our speech'. Another interesting judgement is on Fuller's *Holy War*. It is clear from the draft of an introduction to the second edition of Sir Tobie Matthew's translation of St. Augustine's *Confessions*, 1638, included here, that that introduction, anonymous in the printed book, was the work of Digby. There is also an interesting letter from George Digby, 2nd Earl of Bristol, discussing with examples the various uses of 'cadence' and 'number' in dramatic poetry.

R. F.

61. DERBY PORCELAIN GROUP.

THE recent lamented death of Mr. Carter of Grantham has given occasion for an act of great generosity on the part of his sister and heir, Miss Carter. She allowed the Museum to acquire the important group here illustrated (Plate XLIX *a*) at the very moderate price paid by her brother very many years ago. The group is a singularly fine specimen of the porcelain made in Duesbury's factory at Derby during the 1760's. It represents Clio, the Muse of History, reclining on a cloud; she holds a pen and a lyre, while beside her is Cupid, whose left hand rests on a roll of paper lettered 'Thucydides'. The colouring of the group is particularly pleasing. The Muse wears a mauve robe decorated with white flowers and bordered and lined with yellow; her cloak is turquoise-green and Cupid's drapery scarlet.

In the Print Room is a copy of the engraving from which the model was taken; it is here reproduced in reverse (Plate LXIX *b*) to show its similarity to the group. It is entitled 'La Muse Clio' and dated 1756, and is engraved by J. Daullé after a painting by Boucher. The attitude of Cupid is somewhat varied in the

porcelain group and the Muse has exchanged her trumpet for a pen, but the general composition is remarkably similar. It is always interesting to identify the original engravings that were used as the basis of porcelain figures or paintings on vases, and it is certainly true that in England Boucher was responsible for a far higher percentage than any other painter.

The group is nine inches in height.

W. K.

62. TWO MEDIAEVAL BROOCHES.

THE smaller specimen on Plate L *a* was referred to in the first number of this volume (p. 19) and was presented by Mr. Frederick A. Harrison. It was found at Writtle, Essex, in 1847 and published in the following year by Mr. Neale of Chelmsford, the grandfather of the donor (*Journal of British Archaeological Association*, iii. 125). It is gold, of the annular type dating from the fourteenth century, and reads on the two faces:

* IEO : SVI : FERMAIL : PVR : GAP : DER : SEIN.

* KE : NV : SVILEIN : NIMETTE : MEIN.

which may be rendered in modern French: 'Je suis fermail pour garder sein: que nul vilain n'y mette main.'

More usual, however, is the legend AVE MARIA GRACIA PLENA, DOMINVS TECVM, which occurs on both faces of the larger brooch (Plate L *b*), recently purchased, the last six letters being crowded out. The Lombardic characters are reserved here on a niello ground, and the brooch is in excellent preservation though dating before 1350.

R. A. S.

63. CAMEO OF QUEEN ELIZABETH.

THE pendent gem illustrated full-size on Plate L *c* is the fourth cameo in the collection representing Queen Elizabeth, the other three being Nos. 378 *a*, 379, and 380 in the *Catalogue of Post-classical Gems*, frontispiece and Plate XV. All four show the head turned in the same way, and all are cut in onyx, the present example being mounted in a gold frame with loop above. The best cameos of that queen are in the Royal Collection at Windsor Castle, and our Catalogue quotes others now in the Victoria and Albert



a



b

XLIX. DERBY PORCELAIN GROUP, AFTER BOUCHER



L. *a, b.* TWO MEDIAEVAL BROOCHES
c. CAMEO OF QUEEN ELIZABETH
d. BAMBOO STAFF OF DIGNITY

Museum, the Cabinet des Médailles at Paris, the Hague, and the Hermitage at Leningrad. Two possible artists are Julien de Fontenay (Coldoré) who is said to have visited England on behalf of Henri IV for this purpose; and Atsyll, gem-engraver to Henry VIII. It was sold by auction at Sotheby's on 19 July 1929 (lot 157), but its history was not given in the sale-catalogue.

R. A. S.

64. A BAMBOO STAFF OF DIGNITY.

MADE in four sections of unequal length, the staff illustrated in its case on Plate Ld is 4 ft. 4 in. long and has plain brass ferrules. It was exhibited to the Society of Antiquaries in 1920 by Major R. E. Stuart, from whose widow it has been acquired (*Proc. Soc. Ant.*, xxxii. 109). Engraved on the cane are seventy-five oval medallions: these on the upper sections contain scenes from the Old Testament and the life of our Lord, each with the appropriate inscription from the Vulgate beneath; and the lowest section contains figures of the twelve Apostles and of Saints Ninfa, Catherine, and Christina. The treatment seems to be related to the religious woodcuts produced in Germany and the Netherlands during the Reformation, and the date is late seventeenth century, Jamaica probably being the place of origin. The Museum already possesses a staff of finer workmanship dating from the sixteenth century, but such relics of perishable material are rarely met with in good preservation. The identification of St. Ninfa and St. Christina remains a problem for hagiologists.

R. A. S.

65. SELECT RELICS OF CHINESE ART: YAMANAKA GIFT.

TWO handsome volumes in folding cases, measuring 46.5 × 34.5 cm. and showing masterpieces in different branches of Chinese art of the T'ang and Sung dynasties, have been presented to the Museum by Messrs. Yamanaka & Co., Osaka, Japan. One of the volumes is devoted to European, the other to American collections. In the former, England is well represented with twenty-three items from the British Museum and forty-two from the collection of Mr. G. Eumorfopoulos, besides a few from other collections, out of a total

of 111. The objects shown are mostly paintings, pottery, bronzes, and silverware, beautifully reproduced in collotype on a plain white background, or in colours by a half-tone process. Each plate is accompanied by descriptions in Japanese and English. The American volume is similarly arranged, and contains an equally interesting selection of objects from the Metropolitan Museum of Art, the Freer Gallery at Washington, and various other collections. The whole work has been produced in the style, at once sumptuous and tasteful, which one has learned to associate with the printing of Japanese art books, and reflects great credit on the compiler and general editor, Mr. H. Miura. L. G.

66. EARLY CHINESE PRINTING.

AMONG the thousands of fragments of Chinese manuscripts from Tunhuang, which are now being examined, a small scrap of crumpled paper was recently found, which on being smoothed out proved to be the initial portion of a block-printed calendar for the year 882. As is well known, the oldest dated specimen of block-printing is the long Diamond Sūtra roll of 868 now on exhibition in the King's Library. There is another printed calendar in the Stein Collection which, though bearing a cyclical date only, can from other indications be ascribed with certainty to 877; but the present fragment, which is printed in much better style, shows the actual *nien-hao* (year-title) 'Chung-ho, 2nd year'. This, then, makes the third specimen of ninth-century block-printing in the possession of the British Museum. No other is known to exist, the next printed document in order of time being dated 947. L. G.

67. A NEW DRAWING BY DÜRER.

BY the generosity of two donors, Sir Joseph Duveen, Bart., and Mr. Ernest Innes, the Museum was enabled last summer to add to its large collection of drawings by Dürer another, hitherto unrecorded, work which may safely be attributed to the master. Coming from the Vallardi Collection, dispersed in Paris in 1860, the drawing had remained until recently in a French collection and seems to have borne no definite attribution till it was offered to the Museum.

It is small ($6\frac{3}{8} \times 3\frac{7}{8}$ inches), but possesses a dignity and pathos



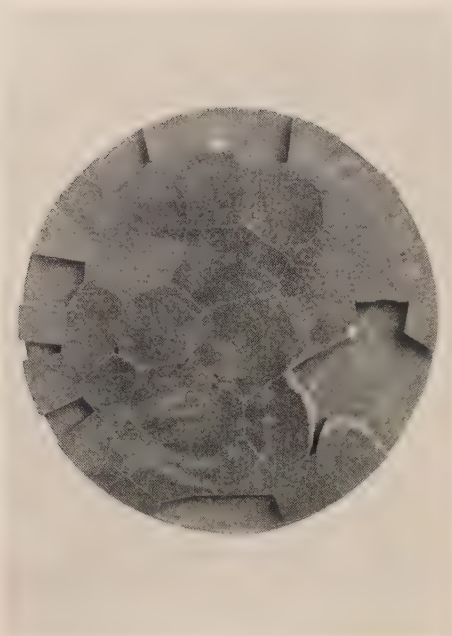
LI. DRAWING BY DÜRER



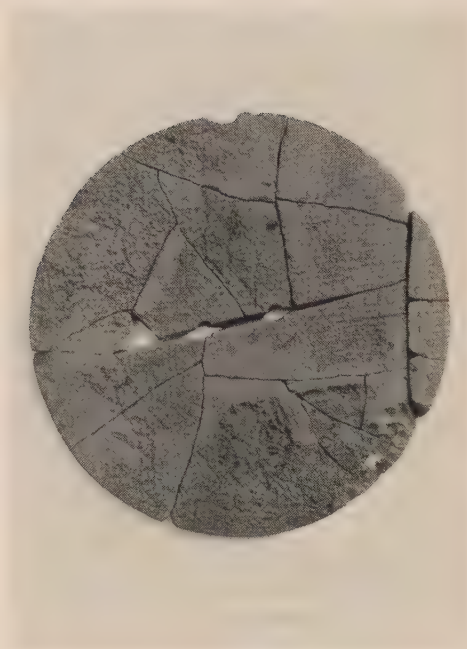
LII. RELIEF MONOLITH FROM BRITISH HONDURAS



LIII. DATE INSCRIPTION FROM BRITISH HONDURAS



a



b

LIV. MIRROR FROM BRITISH HONDURAS: (*a*) IRON
PYRITES FRONT, (*b*) SLATE BACK



c



d

LIV. *c, d*. JADEITE ORNAMENTS FROM BRITISH HONDURAS

which only a master could have put into such a group of figures. The subject is the Blessed Virgin supported by St. John and several women; we must suppose them to be spectators of the Crucifixion. In the foreground is a distinct group of two kneeling women, one of whom, with clasped hands, and leaning on a little mound of earth, gazes out into the unseen.

The drawing has been made chiefly, if not entirely, with the brush, in inks of two different colours. The principal group has been drawn in bistre. The two foremost women, who seem also to have been sketched in bistre, have been almost entirely redrawn with Indian ink, which has nearly obliterated the first sketch. At the same time the artist has retouched some portions of the Virgin's figure, and notably her head-dress, with Indian ink. Such extensive use of the brush is unusual with Dürer, and Professor Winkler has recently pointed out that among his early drawings, with which this example must undoubtedly be associated, brush work is chiefly found among drawings produced during his first visit to Venice in 1495.

Whether so early a date as this should be assigned to our drawing is questionable. It has more than one stylistic feature in common with the little woodcuts of Saints, accepted by most modern authorities as Dürer's work, which were published in a 'Salus Animae' of 1503, but may go back to some years earlier. The most obvious point of resemblance is the M-shaped outline of the head-dress over the brow not only of the Virgin herself but also of the woman on the extreme left. This may be paralleled by the well-known woodcut of St. Veronica in the series named, of which a comparatively modern dry-point copy long passed muster as a work by Dürer himself.

It seems probable for this and other reasons that the newly acquired drawing should be ascribed to the last years of the fifteenth century. Like every newly discovered drawing by Dürer, it throws an unexpected light on the master's conceptions and method of working.

C. D.

68. HUNGARIAN ETCHINGS.

A GIFT of twenty-three prints by living Hungarian artists, presented by the Hungarian Ministry for Public Education, is a

notable addition to the small collection of the graphic art of that country that the Department already possessed. The works selected for presentation bear witness to great versatility in choice of subjects and to the command of many kinds of technique. There are landscapes, pastoral scenes, and portraits, including an excellent study of his own features by the etcher N. Varga, but among the most striking works are several religious and semi-religious subjects, etched on a large scale and with considerable dramatic force. They include 'The Good Samaritan' by K. Istókovitz, and a 'Calvary' with the title 'Lux ex Tenebris' by Gyula Conrad. The large etchings entitled 'Procession' and 'Harvesters' by Aba Novák, and 'Fruit Harvest' and 'Winter' by Istvan Szónyi, exemplify with some smaller etchings by other artists the Hungarian love for strong black-and-white effects and dark skies. One lithograph, a portrait by C. Kunwald, is included in the gift, which has furnished material for an interesting and novel exhibition, now on view in the Department. C. D.

69. PRINTS AND DRAWINGS: OTHER ACCESSIONS.

A SELECTION of original drawings in pen-and-ink for the political cartoons published in the *Westminster Gazette* represents the art of Sir Francis Carruthers Gould from the period of the Boer War down to 1916. His witty pen excelled not only in gently satirical caricatures of eminent politicians, but also in drawing animals; the Russian bear, the Turkish fox, and other fabulous creatures offered occasions for the display of this talent.

By Walter Crane, who was hitherto represented only by an illustration to the *Faerie Queene*, a larger selection of drawings has been acquired, including early studies of oxen, pigeons, and plants, made about 1872 in Italy, a study in a broader manner of a draped figure, and a design for a large decorative composition with Greek maidens near the sea.

Other recent acquisitions include several groups of etchings by living American artists, presented by the etchers. Mr. Walter Tittle, who was already represented here by his portraits of the delegates at the Washington Conference in 1921-2 and other dry-points, has given his recent portraits of Mr. Bernard Shaw, Dr. Havelock Ellis, and

Joseph Conrad and some accomplished studies of architecture in New York. Mr. W. G. Reindel, another artist proficient in dry-point, has given ten examples of his work, varied in subject. Two studies of heads have been given by Mr. Cadwallader Washburn, while twelve interesting etchings of the strange desert country and vegetation of Arizona have been added to the selection already owned by the Museum of the work of Mr. G. Elbert Buri. A group of these American prints is now on exhibition in the Department.

Mr. F. Cavendish Bentinck has given a rare early state (the third) of 'La Rue des Toiles', with the title written at the foot in Meryon's autograph.

C. D.

70. THE BRITISH MUSEUM EXPEDITION TO BRITISH HONDURAS IN 1929.

THE site selected for the operations of the British Museum Expedition was the region above the confluence of the Pusilhá and Joventud which meet to form the Moho River, in the south of the colony.

A preliminary investigation of the area had been made in 1928, and the expedition of 1929 had two main objects in view. The first of these was the recovery of certain stone monoliths, carved with hieroglyphic inscriptions; the second was the investigation of a cave in which finely painted pottery, of an early period, had been found by experimental excavation last season.

The desired result was achieved to the extent that four large monoliths, three of them showing dated inscriptions, one of unusual length, were brought home (Plates LII, LIII). The cave produced a series of fragments of painted pottery, which constitute the largest single 'find' of Early Maya ceramics. These fragments, which are gradually being pieced together, present a number of new designs in painted slip, and, since due precautions were taken to preserve stratification, will ultimately provide valuable evidence regarding the development of style and technique.

Supplementary to the main programme was the survey of the chief site, and exploration of the surrounding country. The two were intimately connected. It was found that the architectural complex,

discovered last season, bears a definite relation to other sites discovered this year. The results of the researches undertaken this season indicate that the comparatively small area investigated was the ceremonial centre of a far larger architectural complex covering several square miles.

The sites located during the present season, and a large number of caves, are reserved for future operations. A number of grave-mounds were opened, and, though the remains were rather scanty, some were of great archaeological importance. Ornaments of jadeite were found (Plate LIV *a, b*), but the most remarkable specimens recovered were two mirrors, each found in a separate grave, consisting of a mosaic of polished iron pyrites affixed to a background of slate (Plate LIV *c, d*). These are unique in regard to the early dates recorded on the monuments.

Excavation in the damp tropics, in dense forest, is not easy; transport is extraordinarily difficult, because it involves a careful co-ordination of canoe-transport, mule-transport, and tractor-transport; and also the arrangement of coastal traffic to a port where freight can be obtained. The question of catering is equally important. Captain E. Gruning accepted the control of the transport, and Mr. Robert Ashton that of the commissariat. Both took charge of excavation and exploration in different areas. Their gratuitous assistance has contributed to the fact that the British Museum now possesses the largest series of dated Maya monuments in the world (even apart from the Maudslay casts already on exhibition). It is expected that the operations conducted next season, under the same control, will shed a further light upon the question of the origins of Early American Culture.

T. A. J.

71. OTHER GIFTS.

OTHER gifts received during the period covered by the present number include the following:

Twelve gramophone records of contemporary authors reading their own works, presented by the Dominion Gramophone Records, Ltd.

Five letters from Sir William Orpen, K.B.E., R.A., presented by Mrs. Holliday.

Papers of Sir George Thomas Smart (1776-1867), Organist of the Chapel Royal, with reference to musical matters, including the foundation of the Royal Academy of Music, presented by H. Bert-ram Cox, Esq., C.B.

Three letters of Christopher Hatton, Deputy-Governor of Guernsey (1684-5), and other papers, presented by Dr. W. A. Cunningham.

Collections for the history of Windsor, by Dr. T. E. Harwood, presented by the compiler.

Life of Gen. Sir Charles Pasley, K.C.B. (1786-1861), including letters describing military operations, such as the battles of Maida and Corunna, presented by Col. J. C. Tyler.

Copies of monumental inscriptions in London churches, in about 100 note-books, presented by Ralph Griffin, Esq., F.S.A.

Six photographs of the Shrewsbury fragments of English Liturgical Plays, presented by Dr. W. W. Greg.

Proclamation by the Taiping rebels, and letter of General Gordon, 1880, presented by J. H. Teesdale, Esq.

Four large etchings of buildings in Rome, by Giuseppe Vasi, be-queathed by Mrs. A. M. E. Wood.

Etching by W. Holman Hunt, presented by Mrs. Holman Hunt.

Drawing by W. T. Monnington, presented by Sir Joseph Duveen, Bart.

Woodcuts in the Ashmolean Museum, presented by the Delegates of the Clarendon Press.

Posters by Clare Leighton, presented by the Secretary, Empire Marketing Board.

Catalogue of the Rutherford Loan Collection, presented by Mrs. Rutherford.

Chinese painting, presented by Archibald Rose, Esq.

Green glaze ushabti, presented by Miss Ethel M. Scott.

Blue glaze steatite scarab of Amenhotep III, presented by Mrs. Stanley Howlett.

Ivory gaming-piece in the form of a kneeling prisoner, of the XVIIIth or XIXth Dynasty, with two Egyptian vases and a signet-ring, and two Babylonian cylinder-seals, presented by Miss H. Green.

Gold ear-ring, fifth century B.C., from Tyndaris in Sicily, presented by S. O. Bates, Esq.

Silver-gilt finger-ring with arms of Count Wynants of Brabant, presented by Mrs. M. Thurlow Lamb.

Flint implements from Kelling Heath, Norfolk, presented by J. E. Sainty, Esq.

Palaeolithic implements from the River Coln, at Denham, Bucks., presented by J. G. Marsden, Esq.

Bronze 'eye' with pair of spirals of the Bronze Age, found in Hungary, presented by Louis Clarke, Esq., F.S.A.

Eight pebble implements and a number of flints from localities in East Anglia, presented by J. Reid Moir, Esq.

Blue willow-pattern cup and saucer, presented by C. J. C. Pool, Esq.

Series of medicine pots from Nigeria, presented by S. W. Walker, Esq.

Personal ornaments from S. Africa, principally Basuto, presented by Miss Joy Elvy.

Painted pottery vase from an ancient grave in Bolivia, presented by F. St. B. Barclay, Esq.

Ethnographical series from Africa and Australia, presented by R. S. Taylor, Esq.

Silver-mounted clarinet and turquoise-studded head-ornament from Ladakh, bequeathed by H. A. Martyn, Esq.

Two silver bowls, said to have been found at Anauradhapura, Ceylon, presented by Mrs. Marshall.

Silver coin of Praesus in Crete, presented by Sir Arthur Evans.

Quadrans of Hadrianic period, in exceptionally fine condition, presented by P. H. Webb, Esq., M.B.E.

Rare bronze coin of Myrtilis in Spain, presented by H. P. Hall, Esq.

NOTES.

THE ROYAL COMMISSION.

ANOTHER instalment of the Report of the Royal Commission on National Museums and Galleries (described as Part I of the Final Report) has appeared with commendable rapidity (price 2s.), accompanied as before by a volume of Oral Evidence, Memoranda and Appendices (price £1 1s.). It includes a large number of recommendations, ranging over a variety of subjects, and with varying degrees of immediate practicability. Some of them require large capital expenditure, and must await a benefactor on the scale of Sir Joseph Duveen or a Government less embarrassed by financial liabilities. Such are the recommendations, which all would be delighted to see fulfilled, in favour of a Lecture Theatre, a Museum of Ethnography, a building for a new Department of Far Eastern Art, and a Refreshment Room. Others only demand moderate increases of annual expenditure, which it may be hoped are not beyond the bounds of early realization; for example, the opening of the North Entrance in the King Edward Galleries, an improvement in the position of Guide Lecturers, and the opening of the exhibition galleries (nothing is said as to the Reading Room) on two evenings in the week until 10 p.m. Increased publicity is also recommended, both by advertisements and by the creation of a Publicity Officer, as in American museums.

A third group of recommendations relates to increased co-operation between museums, and especially between the national museums in London. Some of these have already been accepted by the Trustees; and all, or nearly all, can be carried out by executive action without increased expenditure. Finally there are some important recommendations with regard to the government of the museums. The Commissioners do not desire to impair the independence, the initiative, or the variety of the several national institutions, which have grown up characteristically in their own way, and have their own traditions and their own friends, but they desire to introduce more co-operation, and to strengthen them by combined action. Accordingly they recommend a sort of perpetuation of themselves, in the

form of a Standing Commission in respect of all the institutions named in their terms of reference, composed partly of representatives selected from the existing Trustees and partly of distinguished persons outside (presumably nominated by the Government) under a Chairman who should have access to the Prime Minister and the Chancellor of the Exchequer. The functions of this body should be to review the annual estimates and assess their comparative claims, to promote co-ordination between the national institutions themselves and with provincial institutions, to advise developments, and to stimulate the generosity of the public. It is recommended that the members of the Commission, and Trustees generally, should be appointed for seven years only, but with power to renew.

The Appendices include some interesting observations from foreign critics of recognized standing and competence.

It is understood that the final section of the Report is likely to appear early in the coming year.

SIR E. MAUNDE THOMPSON.

BY the death of Sir Edward Maunde Thompson on the 14th of September last, in his ninetieth year, the Museum has lost a former chief who was distinguished alike as a palaeographer, an historical scholar, and an administrator. When he entered the Department of Manuscripts in 1861 (after a short period in the Principal Librarian's Office) the staff of that Department were not remarkable for industry or punctuality; but Thompson whole-heartedly seconded the efforts of Bond (who became Keeper in 1866) to set a new standard in these respects. From 1871, when he became Assistant Keeper, he was in a position to make his force felt in the Department. He assisted Bond also in the foundation of the Palaeographical Society, which marked a new epoch in scientific palaeography, and subsequently, with the able assistance of his friend Sir George Warner, edited its publications for many years. His co-operation did not end with his retirement from the Museum; he was revising the proofs of the final part of the New Palaeographical Society within a few weeks of his death. He had a wonderful eye for manuscripts, and made himself the first palaeographer in the country, perhaps in the world.

His *Handbook of Greek and Latin Palaeography* (1893) and his larger *Introduction to Greek and Latin Palaeography* (1912) have been the text-books of the subject in the English language for a generation. He also edited a number of historical texts for the Rolls Series and for learned societies, notably the anonymous *Chronicon Angliae* of 1328-88 and the Chronicles of Geoffrey le Baker, Adam of Usk, and Adam Murimuth.

He became Keeper of Manuscripts in 1878, and in 1888 he succeeded Bond as Principal Librarian, and held this office till his retirement in 1909. The title was changed to Director and Principal Librarian in 1898, in connexion with a revision of the higher establishment of the Museum which Thompson carried through with the assistance of a Treasury committee, and which materially improved the status and pay of the staff. He then proceeded to work for a corresponding improvement of the position of the lower grades, which had received the Treasury assent at the time of his retirement. The other great operation which marked his term of office was the planning and partial execution of the new wing of the buildings, known as King Edward the Seventh's Galleries. Thompson interested himself in every detail of the plans, making himself familiar with the technicalities of heating, lighting, and ventilating, and engaged in countless arguments with the Office of Works and the contractors during the progress of the work. At the time of his retirement the shell of the building was complete, though much remained to be done in respect of the internal fittings and arrangements.

Thompson was an energetic administrator, a constant friend, and a formidable adversary. He was entirely devoted to the welfare and efficiency of the Museum, and as he did not spare himself, so he expected his colleagues to show the same zeal and activity. He did much to improve the conditions of exhibition in the galleries, with more detailed labelling and a full provision of departmental guide-books, which have been universally welcomed as admirable hand-books to their respective subjects. After his retirement he embarked upon a history of the Museum, based upon the minute-books of the Trustees, but in his absence from London he was not able to carry

on the necessary research. Some pages were actually written, and materials for more were collected; whether the sections that remain can be completed for publication remains to be seen.

He took up, however, a fresh line of research in connexion with Shakespearian bibliography, and went far to establish the fact that in the manuscript of the play of *Sir Thomas More* we possess some pages of the authentic autograph of Shakespeare.

His portrait by his friend Sir Edward Poynter, P.R.A., hangs in the Board Room.

A Correction.

THE autobiographic records of J. J. Macintyre, the gift of which was reported on p. 55 of the previous number of this volume, should have been described as having been presented by his daughters, Mrs. Gifford Foulkes and Miss Isa Macintyre. The editor regrets the previous error in description.

RECENT PUBLICATIONS.

THE *Catalogue of the King's Music Library*, of which the late Mr. Barclay Squire planned the whole and executed the first and most important volume, has been completed by the publication of Parts II and III. Part II contains the Miscellaneous Manuscripts, of which the nucleus is composed of about a thousand volumes purchased by George III, to which additions were made in each of the following reigns. The earlier works include the collection of motetts and viol pieces made by John Baldwin in 1590-1604; among the later are autograph compositions by the Prince Consort. In between come a splendid autograph volume of Purcell, a set of autograph sinfonias of Scarlatti, a presentation copy of Mendelssohn's *Athalia*, and a great mass of eighteenth-century music. The catalogue is the work of Miss Hilda Andrews, Mus.Bac.

Part III, containing the printed music and musical literature, had been commenced by Mr. Squire, and has been completed, revised, and seen through the press by Mr. W. C. Smith, Assistant-Keeper in the Department.

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MR. WOOLLEY'S report on the *Excavations at Ur, 1928-9*, has appeared in the October number of the *Antiquaries Journal*, and as usual is obtainable in separate pamphlet form at the price of 1s. 6d. It describes in detail the work of which a brief description was given in the last number of the *QUARTERLY*, and is illustrated by eighteen plates, including plans and sections of the cemetery which has produced the wonderful collection of gold vessels, ornaments, and other objects which have been the special features of the last three exhibitions, and an elaborate section showing the flood-deposit of clay and its relation to the habitation-levels above and below it. The report is as clear as usual, and is essential to all who are interested in the subject, pending the eventual publication of Mr. Woolley's detailed history of his remarkable discoveries.

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THE third edition of the *Guide to the Exhibition illustrating Greek and Roman Life* has been thoroughly revised by Mr. Walters and his colleagues, and the opportunity has been taken to rearrange the exhibition. It does not claim to be a complete dictionary of classical antiquities, but it is certainly more than ever a very useful and lavishly illustrated compendium of information on most of the material aspects of Greek and Roman life.

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THE latest additions to the series of postcards are: Sets 89 and 90, comprising thirty monochrome specimens of Biblical manuscripts, from a tenth-century Hebrew Pentateuch and third-century papyrus fragments of the Psalter and St. John's Gospel to the later Wycliffite version in English and Nisbet's Scots New Testament of 1520-6; and Set B 40, six vignettes by Thomas Bewick, reproduced in colour from his original drawings for the frontispieces and tail-pieces of his *British Birds*.

THE BRITISH MUSEUM QUARTERLY

IT IS PROPOSED TO ISSUE

each quarter a part dealing with the principal acquisitions of the previous quarter. The descriptions will not be too technical for the layman, and they will give the expert part at least of what he needs to know. It will also be possible to call attention to the temporary exhibitions periodically installed in the galleries, to report the results of excavations, and to announce additions to the publications of the Museum.

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RECENT PUBLICATIONS

CATALOGUE OF THE SILVER PLATE, MEDIAEVAL AND LATER, bequeathed to the British Museum by Sir AUGUSTUS WOLLASTON FRANKS, K.C.B. Pp. xxxviii + 58, with 62 plates. £2 10s.

SIX EARLY PRINTED MAPS... Exhibited... on the Occasion of the International Geographical Congress, 1928. Pp. 4, with 6 plates. 6s.

FOUR MAPS OF GREAT BRITAIN designed by MATTHEW PARIS about A.D. 1250. Pp. 11, with 4 plates. 12s. 6d.

SUPPLEMENTARY CATALOGUE OF SANSKRIT, PALI AND PRAKRIT BOOKS acquired during the years 1906-1928. By L. D. BARNETT, M.A., Litt.D. Pp. vii + cols. 1694. £7 7s.

CATALOGUE OF SCULPTURE IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES: Vol. I, Part I, Prehellenic and Early Greek. By F. N. PRYCE, M.A., F.S.A. Pp. viii + 214, with 43 plates and 246 figures in text. 18s.

AN EXULTET ROLL ILLUMINATED IN THE ELEVENTH CENTURY AT THE ABBEY OF MONTE CASSINO (reproduced from Add. MS. 30337). With introduction by J. P. GILSON. Pp. 12, with 19 plates. £1 2s. 6d.

SCARABS, by H. R. HALL. Pp. 16, with 4 plates and 33 figures in text. 1s.

CATALOGUE OF AN EXHIBITION OF BOOKS ILLUSTRATING BRITISH AND FOREIGN PRINTING, 1919-29. Pp. 60, with 8 plates. 2s. 6d.

HOW TO OBSERVE IN ARCHAEOLOGY. Second edition. Pp. 120. 2s. 6d.

CATALOGUE OF THE KING'S MUSIC LIBRARY. By WILLIAM BARCLAY SQUIRE, M.V.O., M.A., F.S.A., F.R.C.M.

PART II. THE MISCELLANEOUS MANUSCRIPTS. By HILDA ANDREWS, Mus. Bac. Pp. x + 278. 10s.

PART III. PRINTED MUSIC AND MUSICAL LITERATURE. Pp. iv + 384. 15s.

GUIDE TO THE EXHIBITION OF SOME PART OF THE EGERTON COLLECTION OF MANUSCRIPTS. 1929. Pp. 50, with 5 plates. 1s.

GUIDE TO THE EXHIBITION ILLUSTRATING GREEK AND ROMAN LIFE. Third edition. Pp. 238, with frontispiece and 247 figures in text. 2s.